

record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 239/40: Apr. 1989 \$1.00

the H³ chrono-matrix file

PART 32 Harold H. Hartel (see page 6)

Spivey Records (see page 24)

Matrix is A-286-2

Flip Wallace is Fars Waller

The Three Keys and the Great Pianist

by Tor Magnusson.

(see page 4)

Capitol 15000 SERIES (Bennett)

Part 6 (see page 9)

MERCURY 5000 SERIES (Novitsky)

Part 4 (see page 9)

IMPERIAL MATRICES (Hayes)

Second Go Around) Part 5 (see page 8)

NEED YOU
JO STAFFORD and GORDON MACRAE
With Paul Weston and His Orchestra
15393

Mercury POPULAR SERIES
15314
Vocal with Orchestra
I LOVE YOU SO MUCH IT HURTS
(Tillman)
VIC DAMONE and Glenn Miller's Orchestra
5261

IMPERIAL 5417
BMT 2:23
Commodore Music Corp. Vocal
BLUE MONDAY
(D. Bartholomew & A. Domino)
From the Twentieth Century Fox Picture "The Girl Can't Help It"
FATS DOMINO
IM-857

DIGGIN' THE GROOVES
BOB DAVENPORT
(see page 24)

TUTU

(see page 10)

BEHIND THE COBBERS
CARL KENDZIORA

NEW PHONIC
OLD SHOES
BAMMIE STEPHENS
1236-B
111751
CARL HENRY INC. NEW YORK

HOMESTEAD
TONIGHT YOU BELONG TO ME
HOMESTEAD
107-A
CHICAGO MAIL ORDER CO.

FRASE-ABRAMS

CORRECTIONS & ADDITIONS
to Brian Rust's AMERICAN DANCE BAND DISCOGRAPHY (Volume 2) (Lange to Zurke) (see page 10)

Associated Recorded Program Service

Unmasking 'Em, etc.

(see page 5)

1132

OUTSIDE START

No. 182-A (RPM)

FLIP WALLACE

Time 2:00
DINAH (Joe Young-Harry Alon) Vocal with Sax. Interpolation
Time 1:37
HANDFUL OF KEYS ("Fast" Waller) Piano Solo
Time 3:07
SOLITUDE (Duke Ellington) Piano Solo with Sax. Interpolation

PRODUCED BY Associated Music Publisher, Inc.
35 W. 43rd STREET, NEW YORK 18, N.Y.

MADE IN U.S.A.

(Label courtesy of Henry Schmidt)

RAGGING THE CLASSICS
John Sam Lewis

THE PUPILS OF LISZT:

EUGEN D'ALBERT (see page 7)

****FOUR WORD REVIEW by LK ****

The Complete Entertainer's Discography

From 1897 to 1942

SECOND EDITION

BRIAN RUST and ALLEN G. DEBUS

(see page 5)

BEGINNING OF THE EMERSON DYNASTY: THE EMERSON-PATHE CONNECTION
By GEORGE BLACKER

The photo of this rare Emerson label came from the collection of HENRY SCHMIDT of Caldwell New Jersey. Henry advised us that it was a green label. The record itself had a 6 inch circumference. The matrix number A.41 had an inverted 5 just above it... and to the right of A.41 was 6048-PM. Henry thinks that this may be a Pathe cylinder or disc matrix or control numeral. Att: George Blacker!

EMERSON RECORD

No. 303

LA TOSCA
(Puccini)
Constantino (A 41)

VERTICAL CUT

This record is made by what is known as the "Vertical" or "Up and Down" cut. It is especially designed for playing on the Emerson, Pathe and other similar machines, but it will play on the Victor, Columbia, etc. by means of an attachment. Best results on all machines are obtained by using an Emerson sapphire ball. This Vertical Cut record is entirely different from the regular Emerson Records, which can be played on any machine with either needle or sapphire.

THE TALKING MACHINE WORLD.

The May 15, 1915 issue.....

EMERSON PHONOGRAPH CO. FORMED.

Victor H. Emerson Becomes President of a New Company—Will Manufacture Ten Cent Records and Other Talking Machine Products.

Victor H. Emerson, general manager of the recording department of the Columbia Graphophone Co., and one of the best known members of the talking machine industry, resigned from his position recently to become president of the Emerson Phonograph Co., a newly formed corporation which is established in the Equitable building, 120 Broadway, New York.

The officers of the Emerson Phonograph Co. in addition to Mr. Emerson are, treasurer, Richard D. Wyckoff, editor of the Magazine of Wall Street, New York, and Miles Robert Bracewell, secretary. The directors also include Henry C. Lomb, formerly of the Bausch & Lomb Optical Co., and Walter Carroll Low, a New York attorney.

In its initial announcement the Emerson Phonograph Co. states that it has closed arrangements with the Pathé Frères Phonograph Co. whereby it will have the right to reproduce six-inch records from the Pathé Co.'s record repertoire, which will be retailed at ten cents. Other products of the Emerson Phonograph Co. will include the "Electrola," a combination of electroliner and phonograph operated by electricity, and a phonograph nicknamed the "Ford," which will retail at three dollars. In a late announcement the company states that it will neither build nor lease a plant, but will contract for the creation of its products with outside manufacturers, and that it does not intend to do a mail order business.

EMERSON DISCS

WHITE LABEL RECORDS

These records are manufactured by the new Emerson process and can be played on any disc phonograph, except the Edison, without an attachment and on the Edison with an attachment.

They are made in two sizes:

- 7 inch double faced discs (Music on both sides)
- 6 inch single faced discs (Music on one side)

EMERSON WHITE LABEL RECORDS EMBRACE A LIST CONSISTING OF:

- New and Popular Instrumental selections.
- New and Popular vocal selections.
- New and Popular Dance numbers.
- Standard and classical selections.
- Standard Sacred selections.

GREEN LABEL RECORDS

The following list of records is made by what is known as the "Vertical" or "Up and Down" cut. They will play on phonographs such as the Emerson, Pathe, Edison and similar machines without any attachment. They will play on Victor and Columbia phonographs by means of an attachment. Either a needle or Emerson Sapphire Ball (25c) may be used.

Selected list of 6 inch discs:

OPERATIC SELECTIONS

CATALOGUE

La Tosca Enrico Caruso 201
Don Giovanni Beniamino Gigli 202
La Tosca Constantino 203
La Tosca Lina & Balestro 204
La Tosca Baritone 205
The Masked Ball Baritone 206
Tyrolean Echoes Sing in French Baritone 207
Tyrolean Echoes Sing in French Baritone 208
Tyrolean Echoes Baritone 209

SOLOS, DUETS, ETC.

We Parted on the Shore Part 1 Harry Lauder 210
We Parted on the Shore Part 2 Harry Lauder 211
La Marseillaise Choir 212
April Chorus Premier Quartet 213
Birds in the Forest "Whistling Duet" 214
The Canary Bird Intermezzo 215
Viola Solo with Bird Imitation 216
Cupid's Kiss "Ball Solo" 217
Silver Threads Among the Gold Duet 218

ORCHESTRAL SELECTIONS

La Petit Bleu Waltz Alexander Orch. 219
Canton Song Waltz Hungarian Orch. 220
Capitaine Waltz Hungarian Orch. 221
In My Aeroplane Waltz Orchestra 222
The Regiment on the March Orchestra 223
Santa Barbara's Gordinian Orch. 224
Popular Melody Orchestra 225
Aida—Triumphal March Military Band 226
Dance, Dance Orchestra 227

Ask your dealer for Emerson attachments which will enable you to play these records on your Victor or Columbia Phonograph.

ASK YOUR NEAREST DEALER FOR COMPLETE LISTS

(continued on next page)

OVERTURE by Len Kunstadt...

Folks! before we hit the main movement of George Blacker's discographical tracing of those 6" vertical cut Emersons which were derived from Pathe and which were listed on an early if not the earliest Emerson record sleeve (see descriptive sample on our cover), we would like to make the following comments which we believe will have cumulative bearing on Blacker's forthcoming delving into the Emerson/Pathe connection.

Way back in our RR issue #10 (Nov/Dec 1956) we commenced a serialized "Emerson Diary" across-the-board compilation by Bob Colton and myself. We would like to repeat herewith a few lines of our ancient prose.

"Under the astute leadership of pioneer Victor H. Emerson, the company began its activities in 1916. Record Research has dug deep into trade journals, magazines, supplements, throwaways, catalogs, newspapers for source material on the growth of the Emerson concern during its earliest years. The following account places main emphasis on the Emerson Phonograph Company (1916-25)." ----- Then we continued the reports in chronological order through many pages of RR.

Now for the correction to the above! Speaking about "digging deep" (we certainly dug good!) -but we did NOT dig deep enough. We left out the heralding of the Emerson Phonograph Company formation (see a replica photocopy of the actual TM World press announcement on our front cover). This timely piece was pivotal in pinpointing the Emerson-Pathe connection which took us back to MAY 15, 1915, not June 14, 1916 where we began our initial report in the "Emerson Diary". What happened in this 13 month period in now wide open for research. Perhaps our fellow researchers may be able to fill in this time gap before we do. We know of no Emerson company files which may aid in not only filling this 13 month gap.. but would supply recording dates, etc. for their prolific recording output. What a boon for the discographical science if such actual documentation could be discovered.

OK! George! You're now on stage with the main movement! /LK

BEGINNING OF THE EMERSON DYNASTY THE EMERSON-PATHE CONNECTION by GEORGE BLACKER

The following represents a beginning effort to trace the Pathe discs from which the 6-inch single-sided sapphire-cut vertical Emersons were derived. Only two catalogs were available for the purpose: September 1916 - and another, undated but probably from autumn of 1917 or possibly early 1918. Anyone having other Pathe catalogs, preferably of earlier vintage, may be able to carry the project on a bit farther. Hint, hint.....

301: "La Tosca" ('E Incevan le Stelle') - Enrico Caruso -- from Pathe/AICC Cylinder 84004. All three Caruso cylinder titles were reissued on various Pathe discs, but I have no catalog numbers for them. Since the playing time of the Emerson discs seldom exceeded 1 1/2 minutes, it is obvious that none of these records are complete renditions.

302: "Don Giovanni" Serenade (in Italian) - Baritone two possibilities here: Pathe 6061 by Giacomo Rimini, a 12" (actually about 11 1/2" or 29 cm.), or 80027, a 35 cm (14") issue sung by Mario Sammarco. you pay yer money and takes yer choice....

303: "Tosca" - Constantino.....The artist's credit made it possible to nail this one down to Pathe 29 cm. disc 60007, which coupled two arias from this opera by Florencio Constantino. The sleeve listing transcribed here gave no hint of which

aria was chosen, but I'd guess it was "Recondita Armonia; why bother with another version of "E Incevan le Stelle"?

-304: "Don Carlos" - Magliulo, Bernardo & Pacini N.B.: Of all the records listed here, the above was the only one not cited on the sleeve. Could it have been released out of numerical sequence? The title and artists' credit are from a partial listing published in the July 1942 issue of "Hobbies" as part of a column on "Historical Records" by Stephen Fasset. He was able to identify the performance as a chunk of the Act 2 trio from that opera. The artists' credit seems to have been copied from the label, like Fasset, I'm sure the disc is a Pathe derivative, but I have only two Pathe catalogs to work with, and I can't find any arias from "Don Carlos" in either of them. A further check under the names of each singer was equally unproductive.. Could the record have been deleted??? Damfino! If anyone else is better supplied with Pathe catalogs, particularly those of an earlier vintage than 1916, I suggest he do a bit of digging therein, and hope he'll report the results. I suspect the original issue of this aria may have been one of the 90 rpm center-start discs. It is equally possible that at some point, it was remastered to an 80 rpm outside-start record, and renumbered.

304: not listed on sleeve;?????

305: "La Boheme" - Lenzi & Balestro. Bit of a puzzler here; the only Pathe disc on which these two names appear is 14" disc 80073, which is the quartet from Act 3: "Addio Dolce Svegliar". The singers are Bianca Lenzi, A. Billi (soprano), Balestro (first name and voice not given) and Luigi Montesanto, baritone. Nothing else seems to fit the bill, soooo.....

306: "La Favorite (sic)" - Baritone .. The actual Italian title of this opera is "La Favorita". The relative ambiguity of the listing leaves two possible Pathe counterparts up for consideration: 80039, which couples "Jardins de l'Alcazar" with "Pour Tant d'Amour", both sung by Jean Noté, or 80028, another version of "Pour Tant d'Amour" by Mario Sammarco. Noté's two sides are sung in French, Sammarco's in Italian, as one would expect. It's anybody's guess.....

307: "The Masked Ball" - Baritone .. Again, this is a tough one to call. Probably 80042: "Et c'est Toi?", sung by Jean Noté. I believe this aria is better known by its Italian title, "Eri Tu?"

308: "Tyrolean Echoes" (in French) - Charlesky de l'Alhambra.... This one is only listed in the September 1916 catalog: 30344; it is deleted from the 1917(18??) one, hence my suspicion that investigation of earlier catalogs should prove most fruitful.

309: "Tannhauser" - Baritone ... Two possibilities here: 60031 ("Als Du in Kühnem Sange/Wohl wüsst ich Hier Ste" - Hermann Weil) or 60021 ("Lied an den Abendstern/Wohl wüsst ich hier Ste" - H. Weil). Take your choice of three arias..... (to be continued)



Leonard Selk
Morton J. Savada

Right on the trail of the missing V Discs! 272 page compendium of profound V Disc research, which we reviewed in RR 237/8, has one this 59 page vehicle companion documenting alphabetically by title listing the ARMY V DISCS with accompanying V Disc catalog numbering. A sampling appears below. The main source and inspiration came from Dick Sears. Lesser alternate sources were the actual V Discs, xerox copies of Library of Congress cards, etc. We suggest that you write to LEM SELK, 3200 NETHERLAND AVENUE, RIVERDALE NEW YORK 10463 on how to obtain this volume.

TRUMPET RHAPSODY	HARRY JAMES	213
TRUMPET TUNE AND AIR	VIRGIL FOX (ORGAN)	608
TU NOMBRE	CHU CHU MARTINEZ	256
TUMBLING TUMBLEDOWN	GLEN GRAY	255

Another Four Word Review [RR recommends 'em highly!] by LK

Hello, good readers!

Here "it" is again! ...the long-out-of-print "THE COMPLETE ENTERTAINMENT DISCOGRAPHY from 1897 to 1942" by master discographical scientists BRIAN RUST and ALLEN G. DEBUS. The amount of disappointed requests for this book can now stop. This volume is the SECOND EDITION, 800 pages long, over 100 pages "more!" than the first edition. That means plenty more of new additions including artists not seen in the first edition.

DaCapo Press! you have done yourself proud by undertaking the issuance of this massive volume of discographic erudition. Every library should get this work. It's scholarly entertainment with a capital "E". We are happy to announce to you all that you can get this volume from us, too! (see page 24) /LK

The Complete Entertainment Discography

From 1897 to 1942

SECOND EDITION

BRIAN RUST
and
ALLEN G. DEBUS

DA CAPO PRESS • NEW YORK • 1989

A PARTIAL LIST OF ARTISTS COVERED - JUST UNDER LETTERS A, B AND C

Here are some of the artists whose names begin with letters A, B or C. Project this through Z and you get some idea of the coverage....

Abbott & Costello	Joe E. Brown
Amos 'n' Andy	The Brox Sisters
Eddie "Rochester"	Carol Bruce
Anderson	Virginia Bruce
The Andrews Sisters	Burns & Allen
Harold Arlen	Irving Caesar
Adele and Fred	Judy Canova
Astaire	Eddie Cantor
Gene Austin	Hoagy Carmichael
Mildred Bailey	Tullio Carminati
Belle Baker	Georges Carpentier
Josephine Baker	Walter Catlett
Kenny Baker	Charlie Chaplin
Phil Baker	Maurice Chevalier
Tallulah Bankhead	Buddy Clark
John Barrymore	George M. Cohan
Nora Bayes	Ronald Colman
Noah Beery	Jerry Colonna
Irving Berlin	Russ Columbo
Sarah Bernhardt	Dolly Connolly
John Boles	Jackie Coogan
Irene Bordoni	Jackie Cooper
The Boswell Sisters	J. Fred Coots
Connie Boswell	Sam Coslow
Al Bowly	Noel Coward
Lucienne Boyer	Jane Cowl
Alice Brady	Joan Crawford
Bobby Breen	Bing Crosby
Fanny Brice	Dixie Lee Crosby
Carl Brisson	Frank Crumit

About BLUES RESEARCH Magazine!!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLY. There is no present subscription system BR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep, DEREK COLLIER, BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, RAR etc) recordings.

The following back issues of BLUES RESEARCH are available:
ISSUE 3 - Aristocrat, Chess, Chief, Rhumbaogie, Sultan, Sunbeam, etc.
ISSUE 9 - Nashboro, Execllo, Masco, Etc. and label index of issues 1 thru 8
ISSUE 15 - Manor, Arco, Regis and JOB
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
ISSUE 17 - Detroit labels: Fortune, Sensation, J.V.-B, Hi-Q, Strato-8
(Att: Issue 17 was incorporated into RR issue 129/30)

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us..

Record Research Back issues

WHAT'S AVAILABLE AT \$1.00 EACH....
(66 pence English)

68	71	72	73	74	75	76	77	78	79	80	81
82	83	84	85	86	87	88	89	90	91	92	93
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1006	1007	1008	100								

To Joe Davis
and his publisher of great songs
from The Three Keeps

Box-Box

Slim Turness

NBC

Bokeem

Autographed publicity
photo from RR's
Joe Davis History archives.

Brunswick

MADE IN U.S.A. U.S. PAT. 1,637,544

Not Licensed for
Radio Broadcast

Novelty Vocal
and
Instrumental

WAH-DEE-DAH
—Washington-Robinson-Mills—
THE THREE KEYS
(Bon Bon, Slim and Bob)

6423

BRUNSWICK RECORD CORPORATION
U.S. PAT. OFFICE MADE IN MEXICO INTERNATIONAL

Photo on cover without autographs appeared in the Savoy Ballroom 25th Anniversary (1951) 84 page souvenir booklet, "The Savoy Story", a historical treasure of the Ballroom's musical lore with photos galore.

Well over 20 years ago, in Record Research (ref. 1), we read the following in the record auction section:

Anybody who at that time looked up "The Three Keys" in Rust's discography (ref. 2), got the information that the piano player's name was "Bon-Bon (George Funnell)" [sic]; this was not so. Correct information, i.e. correct names and correct attribution of instruments did, however, appear in the 1936 publication "Rhythm On Records" (ref. 3). This shows that Bob Pease was the pianist, Slim Furness the guitarist, and Bon Bon Tunnell, playing no instrument, the solo vocalist.

In 1986, Howard Rye (ref. 4) turns things right again making reference to "Rhythm On Records", which has a photo of "The Three Keys" showing Bob Pease at the

"The Three Keys" made their last recordings (in New York) on September 8, 1933, and, to be able to be in Britain on September 15, they must have left New York shortly after that. Bob Pease and Slim Furness left Britain for New York on November 8, 1933 (ref. 4).

Incidentally, we sent in a bid on the above record, and secured it. The pianist on that record, Bob Pease, really is great.

- (1) Record Research, issue 76, May 1966, p. 16.
- (2) Brian Rust. Jazz Records A-Z 1932-1942 [Hatch End, Middlesex, 1965], p. 550.
- (3) Hilton R. Schleman. Rhythm on records. Odhams Press Ltd., London 1936.
- (4) Howard Rye. Visiting Firemen 12. Storyville No. 126, August-September 1986, pp. 223-224.

Comments, criticism, praise, etc., will be gratefully received. Please send these things to: Tor Magnusson, P.O. Box 25065, S-400 33 GÖTEBORG, Sweden.

"UNMASKING 'EM and other 'ASSOCIATED' matters!"
Part Three (cont'd from RR 237/8) *Assoc
Lon

Associated
Recorded Program Service

[illegible]

OK! Kent you're on! I got two ETs of mysterious origin.
No.1 - a real intriguer! This is an inside-out Brown wax 12" Associated?
33rpm one-sided ET job. On the blank green label is 681-3 (This was
Studio B pencilled in!

In the run-off grooves or should I say run-on grooves as the musical action starts from the inside out as a scrawled matrix no. SS 681-1 and right next to it is a scrawled LAB TEST. There is really a very fine gal vocalist with an equally competent piano accompaniment as she sings scullful versions of St. Louis Blues and Stormy Weather. At the beginning of the St. Louis track the piano is tuning up to the right key. Half way through I believe the gal came in a bit too fast. Sound-wise there is a wish which is most prominent on the St. Louis Blues side. There is no doubt that the gal is an extraordinary talented bluesy style vocalist.

No.2 - Here's another 33 rpm brown was 12" RF. This one is double-sided and it plays inside-out. The brownish blank labels have written on it 45-A with the flip side heving 45-B. On the 45-A there is a scrawled SS 939A-1 and on the 45-B side there's a scrawled SS 939B-1. Aurally on 45-A on the first track the band is performing a three tune wadley which included "A Pretty Girl Like Me", "A Lady". The second and concluding track for this side is a split titled "When By Sugar Walks Down The Street" which includes a gal vocal and hot solos from trumpet, fiddles, xylophone and piano. On the 45-B-1 track one has "Honkeyusckie-Rose" with hot xylophone and piano -and the concluding track 2 has "Tea For Two" with hot trumpet and piano. The pianist plays so much piano in the Bob Burke-Pats Waller mold that it sounds like two of 'em. On "Honkeyusckie..." the xylophonist sounds like Red Norvo or maybe Adrian Rollini... and on "Tiz" the hot trumpet has the essence of Pee Wee Erwin. Just guesses! Awaitin' your reply with bated "Associated" anticipation./LK

Dear Lois:
Thanks for your note. Here are 7 more entries for the Associated research project:

"Margaret Allard is known as Connie Martin
Linda Fee is a little girl who is sitting with one
brother and associated from 10/16/41 thru any other signs, from
this morning on, she was a staff worker."

Besides working with Linda Fee had accounted on
associated under her own name, Linda Fee & "Pala Jane".

See You Sen.

And from ace accordion discographical specialist STANLEY BOZYNSKI we received the following on Carlos Magenti (Charles Magnante):

Dear Lens

I enjoyed the article Unmasking the Associated's and was surprised to see Disc #143 shown by Charles Magnante as I do have a copy of this disc. Also at the top of the same page Gray Bros. is indeed Green Brothers. Magnante set in with them for quite a few sessions around 1935-6 period.

I have a letter from Magnante dated about 3 or 4 years ago in which he told me that he never recorded for any one company exclusively and also never had to use another name. He was surprised when I told him about the use of Carlos Magenti. He also mentioned that he never heard a playback of any of the countless transcriptions he heard him say. He was very glad to hear tapes of much of the material that he recorded during the mid-1930's and 1940's.

Can you offer any suggestions on whom I can write to in order to obtain a copy of a transcription, that I have been searching for the past 20 years namely World Transcription #3169/3175 by Charles Magnante. I know that Dave Kressley is on the lookout for me and I'm wondering who are the other fellows into large stocks of transcriptions besides Paul Scriven? Any info would be appreciated. Thanks. 7

Att. Stani.. The "Buck" you are referring to is George Buck of GHB, Jazzology, Circle, et records fame. Write him again re: your quest for World #3169/3176. Perhaps he could give you a taping of this elusive Magnante item. Could it be that Magnante may be under a "World" pseud? Good idea ask George for a copy of his prolific LP catalog of his current LP releases. Perhaps there may be a jazzy Magnante somewhere included on any of the releases. It's remote but anything could be possible with the great Magnante! George Buck, according to heralding reports, did acquire the World Transcriptions catalog.

And still more 'Associated' we have heard from ace R&B discographer and journalist GEORGE MOONCOOGAN of 197 Broadway, Haverhill, MA 01830 who reported that the DIXIE SONGSTERS appearing on Associated 50067 (ref: R&B auction 235/5, item no. 5528) is actually THE CHARLOTTEERS who sang under several pseudonyms for radio and records during the late 50s and early 40s. George, you haven't seen anything yet until you will be treated to an elaborate Associated (R&B material) discographical survey by ET's expert Dave Kressley which we hope to commence airing in our next issue. It's a discographical masterpiece! /LK

More to come!
and
Keep them

And here's more from the indefatigable ETs sleuth, Ken Crawford!

A Note from

KEN CRAWFORD

KEN CRAWFORD
654 WASHINGTON ROAD # 3B
PITTSBURGH, PA 15228

Nov. 13, 1988

Dear Len:

Good to see the "Associated Issue" with letters from Rod Baum & myself. In answer to your boxed query on page 4, ~~RR~~ 277/238 I can help with the following:

Edmund Clair is Emil Coleman (this was answered by me,
directly across from your "box")

Associated Male Quartet is Travelers Quartet.

Henri Rosco is really Henri Rosco
George Nival is really George Nival

(cont'd - top of next column)

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[illegible]

	4	Parish		My Own Lonesome Blues	18699 (Ch)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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THE PUPILS OF LISZT:
EUGEN D'ALBERT



Photograph by kind permission of
International Piano Library
New York

Eugen d'Albert was one of the most famous of the pupils of Liszt and was especially noted as an interpreter of the Beethoven Third, Fourth, and Fifth concerti. Bruno Walter was awed by d'Albert's performance of the Emperor Concerto, calling it "titanic," and this view was echoed by Arthur Rubinstein on a television program many years ago that honored Sol Hurok. Wilhelm Backhaus was also to fall under the d'Albert spell and came to the artist while d'Albert was still an active performer, insisting that d'Albert give him lessons. Later on, d'Albert succeeded Joseph Joachim as head of the Hochschule in Berlin. After 1907, when d'Albert took over at the Hochschule, he had many pupils including Ernst von Dohnanyi, Edouard Risler, and Walter Rehberg.

Eugen d'Albert was born in Glasgow, Scotland but soon left Great Britain to settle in Germany where he spent the rest of his life. Apparently his name was originally pronounced and spelled the British way, but d'Albert rejected his British heritage and, as Harold Schonberg quoted him in The Great Pianists, "lived for . . . German art." Needless to say, Eugen d'Albert was both temperamental and eccentric. He went through half a dozen wives, one of whom, Teresa Carreño, was fully as temperamental as he. Teresa Carreño, originally from Venezuela, came to the U. S. where she had some piano lessons with Louis Moreau Gottschalk. Like d'Albert, she settled in Germany where she achieved an enormous reputation as a pianist but unfortunately made no disc recordings.

Born in 1853, Teresa Carreño was a decade older than d'Albert. Although her father had been Minister of Finance in Venezuela, by the time the family left home they were in straitened circumstances and dependent in part on what young Teresa could earn. When Teresa Carreño was invited to perform as a child before Queen Victoria, the queen offered her a gift, but young Teresa, mindful of her family's needs and innocent of any breach of decorum, said she would rather have the money.

It is likely that, at the time of their marriage, Teresa Carreño was even more famous as a pianist than d'Albert was. The marriage lasted only a few years and Carreño died in 1917.

D'Albert was small and portly and both physically and temperamentally resembled one of Liszt's most famous pupils, Karl Tausig (1841-1871). In fact, Liszt had nicknamed him, "my little Tausig."

(comments to JOHN SAM LEWIS, P.O. Box 194475, Univ. Sta., ARLINGTON TEXAS 76019)

Another pet name Liszt had for d'Albert was "Albertus Magnus." D'Albert's great period as a pianist was the 1890s; in later years he seems to have lost interest in piano performance in favor of teaching and composition. D'Albert became a prolific composer with no fewer than nineteen operas to his credit. His opera Tiefland is still performed occasionally in Germany, but as a composer he is largely forgotten today, though Michael Ponti once recorded one of his piano concerti and occasionally a cellist will play his cello concerto.

James Methuen-Campbell's Catalogue of Recordings by Classical Pianists, Volume 1 lists d'Albert's acoustic sessions for Odeon, German Vox (unrelated to U. S. Vox), and Deutsche Grammophon, but perhaps his most important recording did not come to the surface until after Methuen-Campbell's compilation was published.

This was a broadcast performance of the first movement of the Beethoven Emperor Concerto with the German Radio Symphony Orchestra under Bruno Seidler-Winkler on December 1, 1930. Rumors of the existence of that recording had been circulating for several years. A copy was said to exist in East Germany, but a Milanese collector had a copy of the transcription and allowed his set to be used for the first commercial release of the performance in England. It was issued on a single-sided 30 cm. LP (Symposium 1000) and copies have appeared in several import shops in the U. S.

When I first heard of the recording I ordered a copy from England with some misgivings. D'Albert's once formidable technique had shown definite signs of deterioration when he made his first Odeons, which Methuen-Campbell dates c. 1910-12, and his 1916 recordings of the Schubert Impromptus, Op. 142, Nos. 3 and 4 were decidedly poor. I thought it quite possible that by 1930 he would

have been only a mere shadow of the pianist he once was and that the titanic performance of the Emperor Concerto that Walter remembered would not be evident at all. Nevertheless I ordered the record and found to my relief that his playing was quite respectable. Probably in anticipation of the broadcast d'Albert had practiced and apparently rehearsed sufficiently with the orchestra, for Seidler-Winkler seemed to know when to hold the orchestra back. It is d'Albert's only electrical recording and, if the pianist at 68 was no longer the titanic interpreter Bruno Walter remembered, it still gives us a picture of what his playing once had been.

In The Great Pianists Harold Schonberg had said that d'Albert's "discs can cause nothing but embarrassment." That is certainly true of many of his recordings but not all. It should be explained that most of d'Albert's recordings are very scarce, and the best performance I have heard of his is also one of the rarest piano discs in existence. None of d'Albert's records is common; in more than twenty years of junking I've never found a d'Albert. But from a relative standpoint, the most common of d'Albert's records are the Odeons with the exception of d'Albert's last Odeon.

Eugen d'Albert recorded a movement from the Beethoven Spring Sonata with the violinist Adreas Weissgerber. There are three known copies of the "Spring" in the U. S. and perhaps another three or four in Europe. I do not have the record, but one of the owners of it played the record for me, and I can attest that it is the finest playing I have heard from the pianist.

D'Albert's violin partner, Andreas Weissgerber, according to James Creighton's Discopedia of the Violin, was born in 1900, and that fact, coupled with the matrix numbers, suggests to me that d'Albert recorded the Scherzo and Rondo movements of the Beethoven Sonata in F, Op. 24, and its companion, the Andante Sostenuto movement from Mozart's Sonata in C, K. 296 with Weissgerber, sometime later than the 1910-12 dates attributed to the other d'Albert Odeons. In the Beethoven d'Albert literally overwhelms the violinist. I should not be surprised if Harold Schonberg had never heard that recording. He might have modified his harsh opinion of d'Albert's recordings if he had.

(to be continued)



IMPERIAL MATRIX LISTING (IM 1 to IM 2000)
compiled by CEDRIC J. HAYES
ACKNOWLEDGEMENTS:-Thanks for help received are due to PETER GIBBON (England) and MICHEL RUPPLI (France), also JAZZ RECORDS 1942-1962 by JORGEN JEPSEN and BLUES RECORDS 1943-1966 by MIKE LEDBITTER/NEIL SLAVEN
Note:- all master numbers are pre-fixed IM. All issue numbers shown are Imperial, unless otherwise noted.
Abbreviations:- LA - Los Angeles; NO - New Orleans.

PEE WEE CRAYTON. WHO. c.1954.
775 Eyes full of tears 5345
776 I need your love 5321,LP9099
777 You know, yeah 5321
778 Runnin' wild (little country boy) 5345

THE SPIDERS. c.1954.
779 Sukey, Sukey, Sukey 5344,LP9140
780 Bells in my heart 5354,LP9084
781 An I the one 5344,LP9140
782 Don't know LP9140

DAVE BARTHOLOMEW AND HIS ORCHESTRA. NO. c.1954.
783 Another mile 5322
784 Every night, every day 5350
785 Shout, sister, shout
786 I want to be with her 5322

THE HAWKS. WHO. 214th June, 1954.
787 It's too late now 5332
788 School girl
789 These blues Post 2004
790 I want my loving now

ROBBY MITCHELL AND THE TOPPERS. c.1954.
791 Nothing sweet as you 5326
792 I cried 5346
793 I wish I knew 5326
794 I'm in love 5346

SMILEY LEWIS AND HIS ORCHESTRA. NO. c. July, 1954.
795 Lost weekend Knight 2011,Imperial LP9141
796 Jailbird 5325
797 Farewell 5325
798 Heal gone lover 5349,LP9141

799 Unknown Artist And Tune Title.

FATS DOMINO AND HIS BAND. NO. c. July, 1954.
800 I lived my life 5301,LP9239
801 Little mama LP9227
802 I know 5323,LP9170

HELLO DROPS. c.1954.
803 I want your love
804 She'll stand up for you
805 The crazy song
806 When I grow too old to dream

ALLEN ROBERTS. c.1954.
806 Angel in my life Knight 2009

SMILEY JOE. WHO. c.1954.
807 How long must I wait 5327
808 Railroad blues
809 Sleepwalking woman 5327

DAVE BARTHOLOMEW AND HIS ORCHESTRA. NO. c.1954.
810 An old cowhand from a blues band 5373

Joan Scott Acc. Dave Bartholomew And His Orchestra. NO. c. November, 1954.
811 My wedding day 5328
812 Mighty long road 5328

JOHNNY ROSES. c.1954.
813 You're torturing me 5329
814 Do you love me, do you 5329

BILLY TATE. c.1954.
815 My heartaches 5337
816 You told me
817 Single life 5337
818 Tougher and tougher

BOO BREEDING. c.1954.
819 I can't fly 5336
820 Low and lonesome
821 My love (she's gone)
822 Country woman 5336

THE HAWKS. WHO. c. November, 1954.
823 Can't see for lookin' 5332

JOE HOUSTON. c.1954.
824 Guided missile 5334
ROCKIN' BROTHERS. c. 1954.
825 Evening shadows 5341,Post 2015
826 Blow torch 5341
827 A midnight dream Post 2015
828 Rockin' away
LIL' SON JACKSON. Dallas, Texas. c. late 1954.
829 Sugar mama 5339x
830 Lessin' up 5339x
831 Prison bound 5363
832 Rolling mill 5363

ROOSEVELT SYKES. NO. c.1954-5.
833 You can't be lucky all the time 5347,LP94002
834 Sweet old Chicago LP94002
835 Jail bait 5347
836 Bloodstains

PEE WEE CRAYTON. WHO. c. January, 1955.
837 My idea about you 5338
838 I got news for you 5338
839 Baby don't you cry
840 Don't break my heart

FATS DOMINO AND HIS BAND. NO. 27th January, 1955.
841 Don't you know 5340
842 Helping hand 5340
(Note: IM842 is listed in the Imperial files with the title 'A long way from home')

SPOTLIGHTERS. c.1955.
843 It's cold 5342
844 Bam jingle jingle 5342
845 Spend a little time
846 Lema Cita

THE BARONS. c.1955.
847 Eternally yours 5343
848 Boon boon 5343
849 I love you baby
850 Hold me baby

FATS DOMINO AND HIS BAND. NO. c.1955.
851 Help me 5357,LP9004,LP94004
852 All by myself 5348,LP139,LP9004
853 Ain't it a shame LP140,LP9062
854 Oh ba-a-by LP9239

DAVE BARTHOLOMEW AND HIS ORCHESTRA. NO. c.1955.
855 Four winds 5350
856 La la
857 Blue Monday 5348,LP9028,LP9208
5417,LP9028,LP9062

FATS DOMINO AND HIS BAND. NO. c.1955.
858 Wondering why 5353
859 Yours truly Post 2007
860 I must go on 5353
861 Be faithful

GEORGE GIRARD. WHO. c.1955.
862 Three little words LP9086
863 Barnyard blues LP9086
864 When the Saints go marching in LP9086,LP9234
865 Coquette LP9234

THE JEWELS. c.1955.
866 Angel in my life 5351
867 Angel in my life Knight 2009
(Note: Knight 2009 was issued as by Allen Roberts).
868 Hearts can be broken 5351
869 Keep your feet on the floor LP94003

FATS DOMINO AND HIS BAND. NO. c.1955.
869 Troubles of my own 5357,LP9028

CLIFTON GRENIER. Lake Charles, La. c.1954.
870 Tell me Post 2016
871 Country bred Post 2010,Imperial LP9400

SMILEY LEWIS. NO. c.1955.
872 Bumpity bump 5356,LP9141
873 I can't believe it 5470,LP9141
874 I hear you knocking 5356,LP9084,LP9141
875 Hey girl LP9141

JAMES WAYNE. WHO. c.1955.
876 Travelin' mood 5355,5725,LP9084,LP9144,
LP94004
877 I remember 5355,5624,LP9084,LP9144

THOMAS LAMPKIN. c. 1955.
878 Lover's plea 5361
879 Eternal love 5361

BERNIE WILLIAMS. c.1955.
880 Goody goody baby 5360
881 Don't tease me 5360
882 Love me like you never did before
883 Why fool yourself

THE BARONS. c.1955.
884 My dream, my love 5359
885 I know I was wrong 5359
886 Shake the dice LP94003
887 My secret

VIVIANE GREENE. LA. c.1955.
888 Thanks for nothing 5385
889 Saugaboy (Lover boy) 5385

THE JEWELS. c.1955.
890 Please return 5362,LP94003
891 Natural natural ditty 5362,LP9004

(To Be Continued)

Correspondence to CEDRIC J. HAYES, - 24, Bodley Road, - Littlemore, Oxford, ENGLAND OX4 3UA



15396 SAMMY JONAH'S JOY BOYS After You've Gone 3598-
House-Party Blues 3599-
15397 GORDON MACRAE So In Love 3652-
A Rosewood Spinnet
15398 KING COLE TRIO It Only Happens Once 655-
No Moon At All 1955-
15399 BARCLAY ALLEN RHYTHM 4 Margie 3317-3
Twist In The Slangier
15360 RENE TOUZET & ORCH. Just An Idea 2236-
Masquerade 2592-
15361 JOE LUTCHER JUMP BAND Lucy Lindy Boogie
Sauter's Special
15362 CLIFFIE STONE & ORCH. I Don't Believe Then At All
Domino
15363 CLARENCE CLUMP I Don't Want It No More
Happy-Go-Lucky You
15364 MARGARET WHITING While The Angelus Was Ringing 3542-
My Dream Is Yours 3653-
15365 WOODY HERMAN & ORCHESTRA Lemon Drop 3828-
I Ain't Gonna Wait Too Long 3830-
15366 GORDON MACRAE The Melancholy Minstrel
You're Still The Belle Of The Ball
15367 JULIA LEE & BOYFRIENDS I Didn't Like It The First Time 2458-3
Sit Down And Drink It Over 2481-2
15368 JIMMY WARELY Moon Over Montana
Till The End Of The World
15369 EDDIE KIRK I've Lived A Lifetime For You
When My Castles Came Tumbling Down
15370 JESSE PRICE & BLUES BAND Just Another Day Wasted 1476-
Whirligig 2322-
15371 PEGGY LEE If You Could See Me Now 3825-3
& PIXIELAND BO. Blues Blues (Wonder Who I Am) 3826-3
15372 JACK SMITH & CLARK SIST. Cruising Down The River 3814-
Coca Koca 3815-
15373 PAUL WESTON & ORCHESTRA The Hot Canary 5837-
La Rapa
15374 CLARK DENNIS Molly O'Reilly
The Rose Of Tralee
15375 TEX RITTER I Don't Want You Any More 1478-1
Teneba, Timpeon, Bobo And Blair 3144-2
15376 STUDD HENDERSON BAND Proposition Baby
Stud's Boogie
15377 AL JACKSON Cloudy Weather Blues 3704-
The Ways Of Women 3705-
15378 JO STAFFORD Just Reminiscent 3858-
Always True To You In My Fashion 3966-
15379 MEL TORNE She's A Home Girl 3868-2
Careless Hands 3870-2
15380 KAT STARR Second-Hand Love 2616-4
You Broke Your Promise 3865-5
15381 TOMMY DUNCAN I'm Through Wasting Time On You
Worried Over You
15382 JAN GARNER & ORCHESTRA Too-ra-loo-pa-lbo-rai (That's An Irish Lullaby)
Mother Macree
15383 "SCAT MAN" CROTHERS Pretty Little Blue-Eyed Sally 3839-1
I'd Rather Be A Humming Bird 3845-1
15384 WESLEY TUTTLE Don't Play Around With My Heart 3155-
The Time And The Place 2638-
15385 JOHNNY MERCER The New Ashmolean Marching Society 3881-3
My Heart's In The Middle Of July 3882-4
15386 MARGARET WHITING A Dreamer Without A Penny 3903-
Forever And Ever
15387 KING COLE TRIO A Portrait Of Jennie 3381-
An Old Piano Plays The Blues 3383-
15388 ANDY RUSSELL I'm Beginning To Miss You 3887-
Yuk-a-Puk
15389 THE STABLELIGHTERS Sixty Two Ladies In Sea Green Pajamas
Down By The Station
15390 SAMMY DAVIS JR. I Don't Care Who Knows 3861-1
The Way You Look Tonight 3862-2
15391 EDDIE KIRK Candy Kisses
Save The Next Waltz For Me
15392 JUANITA JACKSON I Have A Friend 3710-
Somebody Saved Me 3742-
15393 J. STAFFORD & G. MACRAE "A" You're Adorable 3912-4
Need You 3928-3
15394 JACK SMITH & M. WHITING Sunflower 3931-2
It's A Big, Wide, Wonderful World
15395 DEAN MARTIN Johnny, Get Your Girl
Have A Little Sympathy
15396 GORDON MACRAE The Right Girl For Me
I Got Up Every Morning Feelin' Fine

(TO BE CONTINUED) ***correspondence to BILL BENNETT, 61 NEWHAVEN ROAD, 8161, EAST BURWOOD, VICTORIA, AUSTRALIA



5252 HELEN CARROLL BLUE SKIRT WALTZ (848 cont'd) 2488
FOREVER AND EVER 2489
5253 ANNE VINCENT "A" YOU'RE ADORABLE 2467
KEEP A TWINKLE IN YOUR EYE 2487
5254 EDDY HOWARD SOMEONE LIKE YOU 2191
WHILE THE ANGELUS IS RINGING 2180
5255 TED WEHMS MY LITTLE GIRL 1474
SINGING WITH A BAND 1473
5256 MACHITO & HIS ORCH. ASIA MINOR 2464
UN POQUITO DE TU AMOR 2465
5257 "TWO TON" BAKER OOGOOO THE MORN 2188
MY LITTLE PUP WITH THE PATENT LEATHER NOSE AND THE WIGGLY WAGGLY TAIL 2189
5258 GENE WILLIAMS I'LL DO THE SAME FOR YOU 2472
JUST GOOFIN' 2470
5259M EDDY HOWARD MY MOM (T-1442) 2507
MY MOTHER'S ARMS (T-1603) 2508,2493
5260 GLORIA HART WITH ALL NIGHT, LOUIE, DROP THE GUN 2490
ART KASSEL ORCH. BID ANYONE ASK ABOUT ME? 2485
5261 VIC DANONE AGAIN 2513
I LOVE YOU SO MUCH IT HURTS 2514
5262 EDDY HOWARD DON'T CRY, CRY BABY 2183
I GET UP EVERY MORNING 2181
5263 VIC DANONE COME ON, COME ON 2515
THE LITTLE OLD CHURCH NEAR LEICESTER SQUARE 2516
5264 SOFT WINDS TRIO ST. LOUIS BLUES, PART 1 2512
ST. LOUIS BLUES, PART 2 2523
5265 KITTY KALLEN KISS ME SWEET 2524
I DON'T SEE ME IN YOUR EYES ANYMORE 2519
5266 "TWO TON" BAKER PUT YOUR SHOES ON, LUCY 2522
MYRTLE THE TURTLE AND FLIP THE FROG 2519
5266 "TWO TON" BAKER PUT YOUR SHOES ON, LUCY 2520
ALL RIGHT, LOUIE, DROP THE GUN! 2546
5267 RONNIE DEAUVILLE I'LL STRING ALONG WITH YOU 2547
IS IT TOO LATE 2526
5268 MADELYN RUSSELL CRAZY, CRAZY ('CAUSE I LOVE YOU) 2525
'PAL'-ING AROUND WITH YOU 2552
5269 GEORGIA GIBBS BALLIN' THE JACK (T-1188) 2552
'OL' MAN MOSE (T-1300) 2553
5269M GEORGIA GIBBS BALLIN' THE JACK (T-1188) 2552
THE ONE I LOVE (T-1219) 2553
5270 JOHN LAURENZ WHEN IS SOMETIME 2549
THE STORY OF MY LIFE 2517
5271 VIC DANONE YOU'RE BREAKING MY HEART 2725
FOUR WINDS AND SEVEN SEAS 2571
5272M EDDY HOWARD CANDY KISSES 2592
JUDY 2579
5273 ANNE VINCENT BALL NA'I 2518
ONCE AND FOR ALWAYS 2192
5274 EDDY HOWARD SINGLE SADDLE 2581
RED HEAD 480
5275 FRANKIE LAINE SWEET TALK 2548
SEPTIMIZER IN THE RAIN 2580
5276 JOHN LAURENZ A KISS AND A ROSE 1289
SOME ENCHANTED EVENING 1285
5277 TINY HILL I DON'T CARE 2701
I NEVER KNEW I'D BE SO BLUE 2702
5278 HELEN CARROLL IN THE SPRING OF THE YEAR 2596
WHILE WE'RE YOUNG (T-1506) 2597
5279M ARTIE WAYNE IT MUST BE TRUE 2703
HEART AND SOUL (T-1355) 2704
5280 LAWRENCE WELK HURRY, HURRY, HURRY 2067
WHOSE GIRL ARE YOU? 2521
5281 "TWO TON" BAKER DEEP FREEZE DINAH 2469
WHAT THE ENGINE DOWN CAN'T UNDERSTAND IT 2471
5282 GENE WILLIAMS YOU DON'T SAY ANYTHING OF LOVE 2712
THERE'S SOMETHING ABOUT PARKE 2561
5283 THE HERRYMEN BUSY DOING NOTHING (T-705) 2577
THE RICKETY RICKSHAW MAN (T-1167) 2719
5284M EDDY HOWARD RAGTIME COWBOY JOE 2720
MY VISION 2720
5285 AL MELGARD LIVE, LOVE AND LAUGH 2493
SAULT ST. MARIE 2725
5286 EDDY HOWARD HAVING WONDERFUL WISH, TIME YOU WERE HERE 2578
CANADIAN CAPERS 2569
5287 TED WEHMS STAMMERIN' 2560
CUMBANCHERO 2559
5288 JAN AUGUST ROL 2723
YOUNGER THAN SPRINGTIME 2724
5289 DONALD RICHARDS THIS NEARLY WAS MINE 2721
CABARET 2722
5290 PATTI PAGE WHISPERING 2595
5291 KITTY KALLEN I'M GONNA WASH THAT MAN RIGHT OUT OF MY HAIR 2726
HAPPY TALK
5292 "TWO TON" BAKER MY LITTLE PUP WITH THE PATENT LEATHER NOSE AND THE WIGGLY WAGGLY TAIL 2189
THE BEAUTIFUL BLONDE FROM BASHFUL BEND 2751
5293 FRANKIE LAINE GEORGIA ON MY MIND 2739
YOU'RE JUST THE KIND (OF A GIRL, I'D LIKE TO FALL FOR) 2737
5294 LAWRENCE WELK MERRY-GO-ROUND WALTZ 2752
BARBON POLKA 2735
5295 LAWRENCE WELK LOEA-BELLE LEE 2736
HOLLYWOOD SQUARE DANCE 2749
5296 EDDY HOWARD ROOM FULL OF ROSES 2750
YES, YES, IN YOUR EYES 2770
5297 LAWRENCE WELK DON'T DILLY DALLY 2758
WEDDIN' DAY

(TO BE CONTINUED) ***correspondence to ED NOVITSKY, 875 STRANG DRIVE, WANTAGH NEW YORK 11793

THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942

VOLUME 2
ARTHUR LANGE TO NEW YORK

BRIAN RUST
(continuation from RR 237/38)
(This voluminous work began in RR 157/8)

CORRECTIONS and ADDITIONS TO BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C)
compiled by **BILL FRASE**

- 1585 Add: SAVOY DIXIE ENTERTAINERS Pseudo on Savoy 1003 for Castle Farm Serenaders.
Add: SAVOY SYMPHONISTS Pseudo on Cr 81356 for A. Schubert.
Delete: SAVOY PLAZA D.O. They are Nicholas Orlando.
Karnan (on Gnt) is Mx 7244
La Veda is Mx 7245-A
Boatiful Hawaii is Mx 7251
Kion No Again is Mx 7250
SAXOJAZZ O. 11-very Stable Blues is as SAXOPHONE JAZZ O.
Delete: MARKTOWN STRUTTER'S BALL This side is Cordes' Jazz O., and is labelled as such.
SAXOPHONE SEXTET See also Yerkes (Mx 983)
ADRIAN SCHUBERT:
Add: Mx 753-2 Mello 'Cello (w) - Medley Waltz (Intro: Time Will Tell) on Pm 20050, Pur 11050. Also on RMO 7065 as Imperial D.O.
Mx 981 takes 1-2, add Mx 711/Pur 9102 as Newport Soc. O., R 9330 as Regal D.O., NML 1084, Ban 2033
Mx 982 takes 2-4, add same issues except Ban 2033.
Add Mx 5240- Not Yet Suzette Pur/Tri 11350
Mx 5241- Before You Go
Delete: Schubert's D.O. (Note: These are NOT Plaza Mx)
To Mx 5498 add Dom 33 as Majestic D.O.
To Mx 5489 add Dom 33 as Majestic D.O., Or 257 as Oriole D.O., Pm 20342 as Prince Syne.
Mx 5567 take 1, add Ban 1429 as Continental D.O., correct Apex 8241.
To Mx 6478 add Or 585 as Baltimore Soc. O.
Mx 6479 take 3, has a Vocal.
Mx 6480 take 1, add St 10133
Mx 6481 take 1, add St 10134
Add: Mx 6498 - Charleston Blues Ban 1728, Dom 3696, Or 601, Re 8038.
To Mx 6499 add Or 599 as Imperial D.O.
Mx 6505 take 2
To Mx 6506 add Or 598 as Dixie J.R., NML 1153 as Manhattan Musicians
To Mx 6507 add St 10147
To Mx 6515 add Dom 33 as Bwy D.O., Pur 11457 as Puritan D.O., Or 602 as Roy Collins, EBN 4476, Ue 1009
Mx 6516 take 3, add St 10151
Mx 6517 add take 1, Bwy 1015 as Bwy D.O., Pur 11457 as Puritan D.O., Or 617 as Roy Collins, Dom 21155 as Red Dandien.
To Mx 6518 add Or 625 as Roy Collins, St 10147
To Mx 6519 add take 2, Bwy 1033 as Hollywood D.O., Or 683 as Baltimore Soc. O., Maxna 1590, Kal K-X, Ue 1024.
Add: Mx 6544-2 Whispering Trees (w) Ban 1801, Dom 3771, Re 8104, Imp 1671
Mx 6547 take 3, -IK, add Or 617 as Roy Collins, St 10161
Mx 6553 take 1, add Or 652 as Baltimore Soc. O., St 10171
To Mx 6554 add Or 621 as Oriole D.O.
Mx 6555 take 1, 1130 as "El Bono Tango"
Mx 6577 take 2, add Or 620 as Majestic D.O.
Mx 6579 take 2
To Mx 6580 add Or 756 as Roy Collins
Mx 6586 take 1-3, in a waltz, add Pm 20470, Pur 11470, Bwy 1028, EBN 4537 as Newport Soc. O., Or 648 as Baltimore Soc. O., NML 1166, Ue 1014.
Mx 6587 take 4, -IK add Bwy 1024, Pur 11466 as Hollywood D.O.
St 1352 also as Hollywood D.O. with "Walter James", EBN 4513 as Diplomat Nocturny O., Ue 1011.
To Mx 6588 add St 10159
To Mx 6628 add take 3, Or 666 as Baltimore Soc. O.
To Mx 6630 add take 3
To Mx 6634 add Bwy 1023 as Imperial D.O., -IK
To Mx 6668 add take 3, Or 654 as Yankee Ton O.
- To Mx 6671 add Bwy/Spt 1026, Pur 11468 as Imperial D.O., Re 8106, EBN 4558, Maxna 1582. EBN is as Diplomat Nocturny O.
To Mx 6672 add Bwy/Spt 1026, Pur 11468 as Imperial D.O., EBN 4543.
To Mx 6673 add take 2, Or 725 as Boston Soc. O., Jo 5050 as Baltimore Soc. O., St 10194.
Delete: Whispering Trees It in Mx 6544 added to P. 1588.
All That I Need in The Girl in Mx 6624-2, add Or 666 as Bob Green.
To Mx 6674 add take 1, Or 690 as Baltimore Soc. O.
Mx 6675 has -OH (an "Hugh Donovan" on Bwy), add Pur 11473, Maxna 1590, Ue 1024.
To Mx 6676 add Or 690 as Baltimore Soc. O., Pur 11473, Maxna 1585. CH an "H" on Bwy.
Mx 6696 take 1-2, add Or 688, Jo 5048 both as Roy Collins.
To Mx 6704 take 1, add Or 699 as Yankee Ten O.
To Mx 6714 add Or 683 as Baltimore Soc. O., Bwy 1038, Pur 11480 (AS)
Mx 6715 take 2, add Or 702 as Roy Collins
To Mx 6716 add Or 708 as Baltimore Soc. O.
To Mx 6717 add Or 657 as Roy Collins
Mx 6718 take 1, add Or 701 as Roy Collins
Mx 6719 take 4
To Mx 6725 add Or 702 as Boston Soc. O., Or 826 as Billy James, Imp 1671.
To Mx 6736 add Or 701 as Roy Collins, Imp 1684 as Buffalodians.
Mx 6737 correct Re 8122.
To Mx 6771 add Or 731 as Roy Collins
Mx 6772 take 1
Mx 6774 take 2, no Vocal.

(to be continued)

Behind the Cobwebs
CARL KENDZIORA

We continue his legacy!
"LABEL OF THE MONTH REPRINTS"
cont'd from RR 237/38



Label of the Month: Another of the many labels using Plaza Music Company masters is our subject this month in our series of old labels. It is *New Phonoc*, credited on the label to Carl Henry, Inc. New York. Can anyone identify this concern? The label is fire-engine red with all lettering and ornamentation in gold. Label coloring and typecript for "Electrically Recorded" at title, back cover, and catalog and master numbers on the label all are identical with *Jewel* which also had Plaza masters and was presumably a Plaza label as well. The "masters" are the same control series that Plaza used on *Banner*, *Oriole*, *Jewel*, *Challenge*, etc., to conceal the real Plaza masters which can be found when the same performance turns up on *Plaza*, *Regal*, or *Domino* labels where the true master is shown. Side shown is *Old Shoes* (1473-2) as by Manhattan Musicians on *New Phonoc* 1238. This title with the same control and take number turns up on *Oriole* 1210 as by Ted White's Collegians (vocal as by Chas. Dickson) and *Banner* 7080 as by Gotham Society Orchestra (vocal as by George Beaver). *New Phonoc* apparently was not interested in dressing up names to credit the vocalist with! The reverse of *New Phonoc* 1238, again credited to Manhattan Musicians with credit only to "Vocal Chorus," is *Mary Ann* (1311-3) which appears with same control and take number on *Oriole* 1133 as by Lou Connor and His Collegians (vocal as by Larry Holtan). The probable date for this *New Phonoc* specimen is 1927 or early 1928. Any possible data on either of these two titles appearing on *Regal* or *Domino* with Plaza masters approximately at 7600 will be most helpful. We shudder at the thought but the possibility of our readers having dozens of copies of issues on this label does exist! If anyone has any *New Phonoc*, please send complete data. The record used for the illustration belongs to collector-researcher Perry Armagne.

Label of the Month: In February we ran *New Phonoc*, which seemed to draw from *Plaza* via its *Oriole*-*Banner*-*Jewel*-*Challenge* control series. This time we have another obscure label: *Homestead*, which seems to have done little for at least the early part of its life. The label credits simply: "Chicago Mail Order Co." but the U. S. Patent Office records show that this trademark was registered for Phonographs and Records on February 21, 1928 by the Chicago Mail Order Company, 2611 Indiana Ave., Chicago, Ill. They made claim to use of the name since May 23, 1927. From the name of the concern, it seems obvious that this label was sold only through the mail. Our specimen is *He 107*, of which the "A" side is shown in the accompanying cut. This is *Tonight You Belong To Me* (525-1) as by Jerome Mason, tenor solo with orch. acc. The reverse is *Just Like I Cried Over You* (526-2) as by Arthur Palmer, baritone solo with orch. acc. The label is black with the background around the name *Homestead*, the ornamentation, and the tiling in gold. One other *Homestead* record is *He 12998*: *A-I Want To Dream By The Old Mill Stream* (1235-2A)-*Sleepy Hollow* (1236-1B), both sides by Carson Robinson Trio, vocal with nov. acc. This seems to be connected with the *Crown* label of 1930-1, probably dates from that period. The other one is probably a 1927 issue. Where the 100 series of catalog numbers ends and the 22000 series begins is not known, nor is it known whether there was an interval between the association with *Plaza* and that with *Crown*. One thing seems certain, however: there are not some 20,000 *Homestead* records between #107 and #22998! Can anyone furnish further data on this label?

*RECOMMENDED WITHOUT RESERVATION,
BRIAN RUST'S "THE AMERICAN RECORD LABEL BOOK" (see page 24)

PLAZA 5000 MASTERS SERIES (cont'd)
(9147 to 9163) from RR 237/8

- | | | |
|---------------------------|---------------|---|
| JOE RYAN & HIS ORCHESTRA | 9147 11/15/29 | Love Made a Gypsy Out of Me |
| 9148 " | " | My Fate is in Your Hands |
| 9149 " | " | A Little Kiss Each Morning (A Little Kiss Each Night) |
| GLORIA DEER | 9150 11/19/29 | He's So Unusual |
| 9151 " | " | Little by Little |
| THE HOME TOWNERS | 9152 11/18/29 | There's a Czechoslovak that's Waiting for Me |
| 9153 " | " | Yes Indeedly |
| 9154 " | " | College Days |
| HOLLYWOOD DANCE ORCHESTRA | 9155 11/19/29 | Lady Luck |
| AL FOSTER | 9156 11/18/29 | Starving (for a Little Love) |
| 9157 " | " | I'm Nobody Now (But I'll Be Somebody with You) |
| 9158 " | " | I'm Bound to Keep After You (Till You're Bound to Me) |
| DUBIN'S DANDIES | 9159 11/19/29 | Can't Stop Caring for You |

PLAZA progress report: This thorough work began in RR36 (July 1961) with mx.5001—and thru this issue we have listed 4162 more. These mxs. appeared on Banner, Regal, Domino, Oriole, Pathé-Jarboot and many other labels.

RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE BROOKLYN, N. Y. 11205

AUCTION CLOSURES
MAY 1 1989
584 min. b.i.d.

AUCTION CLOSURES MAY 1 1989 *****

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Delete: SAVOY PLAZA D.O. They are Nicholas Orlando.
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La Veda is Mx 7245-A
Boatiful Hawaii is Mx 7251
Kion No Again is Mx 7250
SAXOJAZZ O. 11-very Stable Blues is as SAXOPHONE JAZZ O.
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SAXOPHONE SEXTET See also Yerkes (Mx 983)
ADRIAN SCHUBERT:
Add: Mx 753-2 Mello 'Cello (w) - Medley Waltz (Intro: Time Will Tell) on Pm 20050, Pur 11050. Also on RMO 7065 as Imperial D.O.
Mx 981 takes 1-2, add Mx 711/Pur 9102 as Newport Soc. O., R 9330 as Regal D.O., NML 1084, Ban 2033
Mx 982 takes 2-4, add same issues except Ban 2033.
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Delete: Schubert's D.O. (Note: These are NOT Plaza Mx)
To Mx 5498 add Dom 33 as Majestic D.O.
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Mx 5567 take 1, add Ban 1429 as Continental D.O., correct Apex 8241.
To Mx 6478 add Or 585 as Baltimore Soc. O.
Mx 6479 take 3, has a Vocal.
Mx 6480 take 1, add St 10133
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To Mx 6507 add St 10147
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Mx 6516 take 3, add St 10151
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To Mx 6668 add take 3, Or 654 as Yankee Ton O.

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Mx 6586 take 1-3, in a waltz, add Pm 20470, Pur 11470, Bwy 1028, EBN 4537 as Newport Soc. O., Or 648 as Baltimore Soc. O., NML 1166, Ue 1014.
Mx 6587 take 4, -IK add Bwy 1024, Pur 11466 as Hollywood D.O.
St 1352 also as Hollywood D.O. with "Walter James", EBN 4513 as Diplomat Nocturny O., Ue 1011.
To Mx 6588 add St 10159
To Mx 6628 add take 3, Or 666 as Baltimore Soc. O.
To Mx 6630 add take 3
To Mx 6634 add Bwy 1023 as Imperial D.O., -IK
To Mx 6668 add take 3, Or 654 as Yankee Ton O.

DIGGIN' THE GROOVES BOB DAVENPORT

There are quite a few interesting things to report on in this issue of RR, so let's get right to it.

Leading off are ten new items from Larry Kiner on his Spokane, Aircheck and Totem labels. (Write to P.O. Box 724 Redmond, Wa 98073-0724 for catalog, or to order.)

- SPOKANE 28: "Bing In the 30's, Vol. 7" covers the 1938-39 period. Items here are from the "Rice Tapes" and fans of Bing have only to contact Spokane, which has the largest catalog of Bing on record of any company.
- SPOKANE 29: Here is "Bing In the 30's, Vol. 8", with all selections from 1939 broadcasts of the Kraft Music Hall.
- SPOKANE 30: "Der Bingle, Vol. 4" was taped in 1945 for the Cavalcade of America show, and the complete "Telephone Hour" program, with backing by Don Voorhees Orch. Also on this LP two songs he did not put on commercial records. "Bing and Dinah", and here are delightful pairings of Bing and Dinah's voice. These are from 1942-43 broadcasts, and The Charioteers are also heard on a couple of numbers.
- SPOKANE 32: "Der Bingle, Vol. 5" has the added feature of having The Charioteers, and The Music Mads included, as well as Bing being accompanied on one tune by the Frank Black Orch., and one with Kay Kyser's band! - The periods covered are 1942-44.
- AIRCHECK 39: Two super broadcasts of March 24, 1940 and April 7, 1940 by Hal Kemp & His Orch. from the Empire Room of the Palmer House in Chicago with vocals by one of the finest of band singers, Bob Allen.
- AIRCHECK 39: This is Vol. 1 of Glenn Miller & His Orch. "On the Air" in the 1938-39 period with Ray, Marion & Tex assigned the vocal spots.
- AIRCHECK 40: Vol. 2 of Glenn Miller "On the Air" from 1939-40 and featuring the same vocalists, PLUS on by Patti Andrews!
- TOTEM 1042: This is another "On the Air" series covering the years 1931-36, and features "The Three Syncopatin' Boswell Sisters from the Sunny South", and nostalgia buffs will love this one.
- TOTEM 1043: A 1939 "On the Air" item, this time spotlighting Connie Boswell by herself. This New Orleans gal was in a class by herself as a singer, musician and arranger.

Now, on Ensign label (Chrsalis Records, 645 Madison Ave., New York, New York 10022) an item by The Waterboys called "Fisherman's Blues". This is a delightful group of Irish lads forming a unique blend of jazz, folk and rock into an interesting presentation.

Next, on a CD 5044, T.F.A. label (Rt. 3, Box 75-F, Franklinton, N.C. 27525) and item called "Jazz-Opera's Bill Evans Memorial Songbook". A very unusual CD featuring Le Scott, Maria Paris and Allen Youngblood. It's a remarkable piece of work!

While these have not been received yet from RCA (no address as they do not sell direct) I can't give you a full review report, nor do I have the catalog numbers, I would like to make readers aware of them.

On their Novus label is "Radio Days", selections from the motion picture by Woody Allen, and featuring such greats as TD, Duke, BG, Glenn, Cugat and others.

- On Bluebird are the following of interest I'm sure to readers of RR:
- Louis Armstrong: "Pops"
 - Louis Armstrong: "Pops: The 1940's Small Band Sides"
 - Louis Armstrong: "What a Wonderful World"
 - Charlie Barnet: "Clap Hands, Here Comes Charlie"
 - Benny Goodman: "Sing, Sing, Sing"
 - Benny Goodman: "The RCA Victor Years" (a 16 record box set!)
 - Maj. Glenn Miller: "The Army Air Force Band, 1943-44"
 - Jimmy Rushing: "The You and Me that Used to Be"
 - Sauter-Finnegan Orch.: "Directions in Music"
 - Artie Shaw Orch.: "Begin the Beguine"
 - Fats Waller: "The Complete FW, Vol. IV"
 - Fats Waller: "The Joint Is Jumpin'"

And with that, I have come to the bottom of the pile of new reissues to report on for this issue of RR. Lots of good things there, which I'm sure many of you will enjoy. Comments and questions addressed to me at 221 Prune Tree Dr., Healdsburg, Ca 95448. Write to same address for info. on my custom taping service, still going strong after 15 years.

SAMUEL B. CHARTERS and LEONARD KUNSTADT JAZZ

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ATTENTION! This book is now out of supply. Reprint expected in 1989... 1989!!!

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